

# AMERICAN MUSIC TEACHER

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# AMERICAN MUSIC TEACHER

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## From the Editor

(It is our pleasure to present MTNA Vice President Duane H. Haskell as our guest editorialist for this issue. Appearing below is the first half of Dr. Haskell's message, "The State, the Division, and MTNA". The second half will appear in the next issue of AMERICAN MUSIC TEACHER.—S.T.J.)

IT is propitious, at this, the conclusion of the 1954 Biennial Meetings of the East Central, West Central and Southwestern Divisions of MTNA, to discuss the relationship of the state, the division, and MTNA. The meaning and purpose of the divisional organization within MTNA is still so new that it is not surprising to receive many inquiries as to just what a division is and what it should accomplish. State associations are by no means a new idea but the importance which MTNA now places upon strong state associations gives the present discussion a new and timely importance.

As a preliminary step, let us first accept the sequence of relationship as this: the affiliated state association is the basic foundation unit of MTNA organization. Each affiliated state association is an autonomous, independent organization of music teachers who are bound to MTNA only by having sought affiliation and by having met three simple requirements: (1) that the membership of the association is geographically representative of the teachers in the state; (2) that at least 50% of the state association's members are members in good standing of MTNA; (3) that its fiscal year coincides with that of MTNA. Beyond these simple requirements, MTNA actually exerts no control over an affiliated state's business, policy, or procedure. In recognition of affiliation, the national association will not accept a

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# A RAGE OVER AN EXTRA CENT

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LEWIS S. SALTER

TWO recent books by recognized authorities state that the Pythagorean comma, the interval by which the twelfth fifth above a given tone fails to coincide with the seventh octave above the same tone, measures 24 cents<sup>1</sup> in the system of cents devised by Alexander J. Ellis for the measurement of intervals, when, as a matter of fact, it can be readily shown to measure 23 cents. Why cry over one cent, the hundredth part of a semitone? Well, it happens that our system of equal temperament depends on the measurement of this small interval, the Pythagorean comma—less than a quarter of a semitone in size—and although music is no longer a part of the *Quadrivium*, it still has a mathematical basis and musicians should not do such violence to mathematics! The trouble with leaving an error of this sort unchallenged is that other writers, seeing the statement in the writings of an accepted authority, will repeat it (just as the incorrect dates in Grove and Riemann were repeated in Baker's *Biographical Dictionary* until corrected by Slonimsky) and thus it may become generally accepted as true.

Using Ellis's system, which defines 100 cents as equal to one tempered semitone or the 12th root of 2, it is possible to make very precise measurements of intervals—to the billionth part of a cent (if you want to) which is the hundred-billionth part of a semitone! This is done by using 15-place logarithms. Such fantastically fine measurement is, of course, unnecessary, and ordinarily intervals are measured to the nearest whole cent, the hundredth part of a semi-tone. In measuring the Pythagorean comma, however, let us be reasonably precise.

The formula for the Pythagorean comma is  $(3/2)^{12} \div (2/1)^7 \cdot (3/2)^{12}$

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is the ratio which represents the long interval from the given tone (suppose we take CC, lowest C on the piano, for that) to the 12th fifth above it ( $b\sharp^4$ , the top key on the piano). Intervals are added by multiplying their ratios, hence  $(3/2)^{12}$  represents the sum of the 12 fifths: CC-GG-D-A-e-b-f $\sharp^1$ -c $\sharp^2$ -g $\sharp^2$ -d $\sharp^3$ -a $\sharp^3$ -e $\sharp^4$ -b $\sharp^4$ .  $(2/1)^7$  is the ratio which represents the sum of the seven octaves, CC to  $c^5$  (again the top key on the piano). Intervals are subtracted by dividing their ratios, hence the division sign shows that the second interval is being subtracted from the first: CC- $c^5$  from CC-b $\sharp^4$ , which leaves the interval  $c^5$ -b $\sharp^4$ , the Pythagorean comma, which we are measuring. Division of fractions is done by inverting the divisor and multiplying, and in multiplying, exponents of the same number are added:  $(3/2)^{12} \div (2/1)^7 = (3/2)^{12} \times (1/2)^7 = 3^{12}/2^{19}$ . This last ratio represents the Pythagorean comma, but if we go through the labor of raising 3 to the 12th power and 2 to the 19th power and get the ratio 531441/524288, we still have no very definite idea of the size of the interval. So we omit the last step entirely and have recourse to the system of cents in which logarithms of the numbers are used in place of the numbers themselves. It is not necessary for you to understand logarithms when you use them, any more than it is necessary for you to understand electricity when you turn an electric switch. Logarithms are great labor savers because they obey the laws of exponents (being themselves exponents of the power to which the base, 10, must be raised in order to produce the number which they represent): to multiply two numbers, add their logs; to divide subtract their logs; to raise a number to a given

power, multiply its log by the exponent of that power; to find a given root of a number, divide its log by the index of that root.

$\log (3^{12}/2^{19}) = \log (3^{12}) - \log (2^{19}) = 12(0.4771212547) - 19(0.3010299957) = 5.7254550564 - 5.7195699183 = 0.0058851381$ . This logarithmic remainder is the measure of the Pythagorean comma—all that remains to be done is to transform its value into cents. The *Harvard Dictionary of Music* (p. 362) suggests multiplying the logarithmic remainder, which it calls  $\log i$  (logarithm of the interval), by 3986 (from the formula: cents =  $1200/\log 2 \times \log i = 3986 \times \log i$ ). This is all right for ordinary work but does not give accurate results when you wish to split cents, even if the multiplier is extended to 3986.31 or to 3986.3134. Much quicker, easier, and more accurate is the use of the short-cut table which follows. This table gives the logarithmic equivalents of cents in hundreds, ten, and units, and its use gives us a fairly painless way of dividing the logarithmic remainder by 0.0002508583, the logarithmic equivalent of one cent. The writer is indebted to Dr. Curt Sachs for this device. He prints such a table on p. 15 of his *Our Musical Heritage*. Unfortunately, however, his table has logs with only three significant figures and does not give correct results in measuring even the two intervals mentioned on the same page with the table. He says: "The non-tempered, perfect fifth would measure 702, and the perfect fourth, 498 cents." Using his table and the method he prescribes, the results are 700 and 499 cents respectively. The writer has merely extended his table to 10-place logs which will measure intervals precisely to the fourth decimal

(Continued on page 18)

IF publishers' catalogs and recital programs are any criteria, we are apparently at what I hope is the beginning of a renewed interest in the rather sizeable literature of music for four hands, one piano.

For a number of years music has been subjected to the technique of specialization, and the ensuing intensive study which comes from the application of such a technique has resulted in certain advantages. Musicians have dusted off and brought to our attention much material which has allied music to the cultural, economic, and social histories of man. A rather dangerous thing has happened in the practical approach to music, however: performance has been emphasized and propagandized to the stunt level. It has become something one learns to "do," such a sliding down a wire while hanging by the teeth. We have become somewhat awed by virtuosity; and, instead of making music ourselves when we want it, we rely on concerts, the radio, and the vast literature now available on records. This is, I feel, unfortunate for people and for the art because it assigns the performance of music to a relatively few individuals and overrides the accepted fact that there is, for active participation in a musical experience, no substitute which will, to the same degree, integrate music into a pattern of living.

### Ensemble Playing

Those who play instruments other than the piano find themselves working of necessity with others. They require accompanists; and they have always the opportunity to participate in instrumental organizations, such as orchestras and bands, and frequently the chance to work in the smaller chamber music ensembles. But a great many pianists perspire over and practice their art for years without knowing the most satisfying musical experience of all: ensemble playing.

The duet medium offers one opportunity for "doing it ourselves" and is a practical one for the ensemble experience for several reasons. The first and most obvious reason is that it requires but a single instrument. Then, there are, I suppose, more peo-

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# Duet Playing and Four-Hand Piano Music

Howard B. Waltz

ple who play the piano, in one manner or another, than any other single instrument, so the difficulty of finding a partner for making music is reduced. This problem may seem trifling to some, but in the smaller towns and communities it is not one to be taken lightly. The fact that the four hand literature is not so technically demanding, mechanically, as a great deal of the solo literature makes it immediately available to a larger number of players. For example, a pianist does not have to be accomplished to manage some of the Brahms *Waltzes*, *Opus 39* or some of the pieces from Ravel's *Mother Goose Suite*. I do not intend to minimize the technical difficulty of duet playing, but it must be said that its difficulties lie not so much in the music as in learning to play under certain limitations, and these difficulties must be worked out by both performers together. Finally, duet music sounds best in the small recital room or, more important, in the home. Although it would seem at first glance that the four-hand, one piano medium would offer composers the opportunity for writing music of great brilliance and complexity and with a wide dynamic range, such is not the case. Duet music is, I think, essentially chamber music. There is little music in this literature suitable for use in a large concert hall, but there is a wealth of fascinating material which has the clarity and intimate quality of chamber music.

### Mechanical Demands

This music makes mechanical demands which are quite different from those to which the pianist ordinarily gives his attention. It demands not only what we consider to be a normal keyboard technique, but it requires

that the performer learn to operate with another person sitting on the bench, a person whose hands and arms seem constantly to be in the way. It becomes necessary to play with an extremely low wrist and only the tips of the fingers over the keyboard or with a very high wrist and the fingers almost vertical over the keys, depending on whether the partner's hand is moving directly above or beneath. Because the torso is limited in sidewise movement the player finds himself developing an oblique technique: that is, one in which the hand is turned to the outside so that it forms an angle of some one hundred and twenty degrees with the arm. This technique not only keeps the elbow out of a partner's ribs, but it compels one to finger passages very carefully, using, for the most part, the outside fingers of the hand which is playing toward the middle of the keyboard. In all likelihood this will not be a fingering which seems natural; but it will prove expedient, if not absolutely necessary, and it will do wonders for the weak fingers. Although these technical demands are peculiar to the medium under discussion, they give a breadth to the mechanical equipment normally acquired by the pianist and facilitate the solution of technical problems found in other keyboard music.

Excess motion is out of the question. Forearm rotation or movements of the hand from the wrist are practically impossible a large part of the time because of the proximity of the two middle parts or because of the oblique position of the arm. Thus the performer must rely on his fingers. This emphasis on a dependable finger technique may at first be a stumbling block but is perhaps the most valuable technical discipline

which transfers from this medium to solo work. Even where a certain amount of freedom of movement is available, it is frequently not desirable, for it may distract the eye of the other player or it may create rhythmic instability, thus sabotaging the ensemble. Such questionable aids to the performer as humming, grunting, snorting, tossing the head, or bouncing up and down must be abandoned. These limitations and the lack of freedom may be sources of irritation in performance. But it is precisely this discipline which is important to the pianist, for he learns to concentrate on essentials, to acquire a security based on a broad technical preparation, and to play simply and without distracting mannerisms.

### Values

Everyone recognizes the value of ensemble in sharpening the rhythmic sense. Absolute precision and strict observance of note values may be highly desirable in all playing; but in duet playing it is a necessity, for the fractional part of a second's divergence in time can spoil a desired effect. Doubled passage work and simultaneous attacks and releases of chords are among the problems constantly confronting the performers, and quite often the proximity of the parts makes it extremely difficult to obtain rhythmic precision and accuracy. Many times the same key must be struck simultaneously by both players, or it must be struck by one player immediately after the other has played it. The ensemble in such cases will not tolerate a difference of opinion rhythmically.

Working in this music, as in all music, demands the utmost of the ear and requires constant and attentive listening to every sound that issues from the piano. There are, however, certain problems to be considered which are of a nature peculiar to the medium. Please bear in mind that the performers are not only confined to a single instrument but also are largely restricted to a single register of the instrument. This circumstance all but rules out the possibility of contrasting timbres, and it demands a certain readjustment in the thinking and the listening of the performer. Thus the problem of

balance is a considerable one, for the pianist has not only to obtain the proper dynamic levels within his own part, but he must adjust these levels to those of the other player. This important and delicate balance is in constant flux. I am not concerned here with nuance, which, it seems to me, has more to do with the shaping of musical phrases. I am speaking here of dynamic levels. It is one thing for the pianist to balance a melodic line against an accompaniment or other melodic lines when he is in control of all of them, but it is quite another matter to handle these when he is in only partial control.

The problems of tone and touch are delicate and require special attention. Solid chords used as accompaniment are frequently divided between the players, and broken chords are often used simultaneously in both parts. Such cases demand, in addition to good balance, careful matching of tone and touch. Decisions must, therefore, be made as to the kind of legato needed, which of the various staccato touches is to be used, whether or not the tone is to have point. In carrying out these decisions it is only the ear which can indicate the degree of success achieved. This success will allow the musical lines to move, when necessary, from one part to another smoothly and without a disturbing difference in tone quality.

### Phrasing

The shaping of musical phrases is, of course, of utmost importance, for it leads to an understanding and projection of the musical structure of the composition at hand. This frequently takes a bit of doing in duet music, for the player meets something here he rarely finds anywhere else; a simple melodic line for one hand or perhaps doubled at the octave, without accompaniment figures to aid in nuance or give the illusion of crescendo. Coping with this simple line on an instrument which does not sustain tone demands no little sensitivity and imagination, and very often the burden falls on the other performer who supplies in the accompaniment the shading needed in moulding the phrase.

Pedaling, of course, causes its share of difficulties. To the pianist pedaling his own playing can be at times difficult and trying, but pedal-

ing what someone else is playing may make a neurotic of him. Once more he must depend entirely upon the ear. The pedal cannot be counted upon to aid in legato playing, for frequently accompaniment figures do not allow it. The performers, therefore, are strictly on their own and must cultivate a smooth finger legato. The player of the lower part generally manipulates the pedal. The aural impression which comes to him in this position at the keyboard is quite different from that obtained in the normal position, and a certain adjustment to the sound must be made. He may frequently wish he had, momentarily, of course, an elephant ear that would reach out and around to the front of the instrument.

### Analysis

Structural analysis is no less important in this medium than in others, but there is perhaps a more urgent need for analysis of texture. This should be carefully considered by the performers together. In individual practice the pianist is apt to become enamored of relatively unimportant figures which happen to have a melodic appeal or which point up an especially effective harmonic progression, and these are sung out with a warm tone that completely overshadows the musical idea to be projected. It is easy enough, if such distortion is permitted, for duet music to sound thick and heavy. But no matter how complex the writing, it is the duty of the performers to analyze the texture and to assign each line its proper dynamic level. This procedure will result in the musical idea being set forth clearly but with adequate support.

Two people's practicing together will, unless one is a deaf mute, lead to long and heated discussions about every one of the technical and musical points thus far mentioned. This experience can be extremely beneficial to the serious student of music, for when he is exposed to another's ideas he is heard through other ears than his own and he is called upon to defend his ideas and his technical methods. Such experiences force re-examination and clarification of his musical and technical principles.

I urge those of you who are interested in music to investigate the

*(Continued on page 16)*



# THE STUDENT AND HIS PREPARATION FOR CHOIR DIRECTING

WILLIS W. BECKETT

**I**N the field of choir directing, we often find fine musicians who are well-versed in music literature and technic, and yet, because of a lack of personal qualities, are not very successful. At the same time, we often find a choir director with very strong personal qualities, and yet unsuccessful because of a lack of fine musical equipment. It would then seem that the preparation and study of the student should be concentrated on becoming as fine a musician as possible, giving at the same time much thought and study to the developing of strong personal qualities.

What, then, are the musical and personal qualities required in a good choral conductor?

## Musical Qualities

Generally speaking, we think of the musical qualities as being baton technic, a keen ear, ability to play simple accompaniments, criteria for the selection of literature, rehearsal procedure, knowledge of voice production, and good all around musicianship. Due to the limited length of this paper, let us assume that the greater number of these factors will receive the necessary consideration and study in other classes in the Church Music Department.

There are, however, two subjects to which I feel the student should give special study; these being baton technic and voice production.

Baton technic should be studied and practiced until the use of the baton or hand, in all basic patterns, requires no conscious attention. This permits the conductor to create in any chorus, and rather quickly, a common understanding which will then allow the director to give himself entirely to the music. The length of time for achieving and perfecting

an effective baton technic will vary with each student. We sometimes find the student to be so strong in other qualities that some weakness in baton technic is of no serious consequence.

It is amazing how many students who are interested in, and plan to become, church choir directors have had no thought of studying voice. How can a student of a vocal or choral school direct and work with an instrumental ensemble and know nothing of the habits and procedures of the various instrumentalists before him? How, then, can a student in other fields of music direct and improve a vocal ensemble without some knowledge of the voices composing the choir ensemble?

## Volunteer Choir

The volunteer choir is a challenge to the choir director today; a challenge, chiefly because even the smallest church has become interested in establishing or improving its musical program. There will be no other place where the student will be so challenged to create a vocal ensemble which will sound well. There probably will be no place where he will find poorer vocal material from which a good performing ensemble must be produced. He then must be able to detect the reasons for poor vocal quality and, in turn, be able to correct or improve it. He, therefore, *must* learn the mechanics and workings of the voice. This does not mean that every successful choir director is, or has to be, a singer; but it does mean that some course of study in voice production is a *must*.

As to the personal qualities of a choir director, I think he should have a belief in the principles of Christian faith, a sincere love for his work, imagination, patience, tact, confidence, an ability to organize, a re-

fined sense of humor, a pleasant yet commanding voice, and a good personal appearance.

We all know of the many problems in organizing or reorganizing the average church volunteer choir. The problem of reclassification of voices, the tact necessary in dealing with the various personalities and the patience required for the growth and development of the entire program. All are sometimes more than a director of many years experience can meet with instant or complete success. How then can the student expect to accomplish this first step without some very serious thought and study of his personal equipment? While thought, study, and effort are being applied, increasing experience will, of course, help greatly. Fortunately this field is being opened to the student, while a student.

## Opportunities

A majority of the average, or below average, sized churches are unable to pay the salary of a professional or well-trained choir director and are turning to music students to fill these positions. This is a great opportunity for the students who fill these positions. This is a great opportunity for the students of choral conducting to test their preparation and their personal qualities as choir directors. It is also a great opportunity for the students of choral conducting to obtain the experience necessary to all of us to grow musically and to improve our working techniques.

Students of choral conducting today have a great opportunity to contribute to the growth of organized programs of music in our churches; therefore, they must be led in their years of study to sense their good fortune and their responsibility to make of themselves the finest choir directors possible. ▲ ▲ ▲

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# The Art of Singing

Paul R. Gunnison

THE art of singing, in the conventional style, is based on musical and phonetical precision in the production of *tone* and *speech*. Singing is thus reduced to definite *form* and *procedure* by which the full musical potentiality of the voice is reached and maintained.

With competent guidance, attainment of that goal lies within the grasp of anyone given the talent for musical expression and the aptitude for acquiring proper voice technique.

The prime requisites to the role of teaching voice, in keeping with the formal standards, are: (1) an intimate knowledge of the musical and phonetical values, as translated into *form* and *procedure*; (2) the ability to recognize all the correction needs of the pupil; and (3) the use of specific and practicable logic in each instance.

To the purpose of serving those ends, the following analysis, setting forth the basic factors, or framework, of the *art*, is addressed:

## FORM

**PROPERTIES OF TONE:** Tone, or musical sound, whether it is that of the voice, piano, violin, or what not, possesses four properties: Pitch, Quality, Volume, and Duration which, as applied to the voice, may be defined as follows: *Pitch* is any given level on the music scale within the voice range. *Quality* is the color of the voice, classified as Soprano, Baritone, etc. *Volume* is any degree of loudness conducive to the full musical sound of voice. *Duration* is any given length of time that the three above named properties continue in concerted balance. The voice is unmusical to the extent that it is deficient in any of these properties. **VOWELS:** Each syllable of speech (English) contains a dominant vowel sound on which a *duell* takes place

in singing, according to the time value of the note on which it occurs. There are seven of these *vowels* on which the voice is capable of musical sound, or vocal *tone*. They are: *o*, *oo*, *ah*, *uh*, *aw*, *e* and *eh*, as used in the following sentence: *Those who star must all speak well*.

To maintain musical uniformity of *tone*, as in a melodic sequence of piano tones, the voice should be held to those seven sounds, exclusively. The remaining *vowel* sounds of standard speech may be changed so as to approach or equal the musical *vowels*, according to nearness in sound, without noticeable distortion of *speech*.

The following *vowels* and *diphthongs* are each composed of two of the musical sounds. The first is the *dwelling* sound; the second, or *vanishing* sound, should not be prolonged but sounded quickly and sufficiently to complete the *vowel* or *diphthong*.

Vowels	should be sounded as,	ch-e
a, as in <i>day</i> ,	" " " "	ah-e
i, as in <i>night</i> ,	" " " "	ah-e
o, as in <i>go</i> ,	" " " "	o-oo
Diphthongs		
ou, as in <i>house</i> ,	" " " "	ah-oo
oi, as in <i>toil</i> ,	" " " "	aw-e
W and Y		
we, as in <i>will</i> ,	" " " "	oo
wh, as in <i>when</i> ,	" " " "	hoo
y, as in <i>only</i> ,	" " " "	e

Of the remaining *vowel* sounds, the principal ones and their modifications are:

a, as in <i>au</i> , <i>at</i> , <i>and</i> , etc., should be broadened to approach the sound.....	ah
a, as in <i>air</i> and the dwelling sound of rhyming words, such as, <i>care</i> , <i>there</i> , <i>where</i> , etc., should be held slightly to the sound.....	uh
e, when followed by <i>r</i> ( <i>er</i> ), as in <i>her</i> , <i>were</i> , <i>ever</i> , etc., and	
e, as in <i>earth</i> , <i>early</i> , etc., should be broadened to the sound.....	uh
i, as in <i>if</i> , <i>it</i> , <i>will</i> , etc., should be pointed to approach the sound.....	e
i, as in <i>birth</i> , <i>mirth</i> , etc., should be broadened to the sound.....	uh
o, as in <i>word</i> , <i>world</i> , etc., should be held to the sound.....	uh
oo, as in <i>good</i> , <i>look</i> , etc., and	
ou, as in <i>could</i> , <i>should</i> , etc., should be pointed to approach the sound.....	oo

Care should be taken to avoid distortion, as for example: *if* should be spoken as *ef*, not *eeef*.

The sound of a *vowel* should not be changed while it is being dwelt upon, as for example: *if* (*ef*) should not be uttered in two sounds, as *e-ehf*. Neither should the sound be permitted to change when being carried from one note to another of different *pitch*.

**CONSONANTS AND PRONUNCIATION:** The fricative and explosive sounds of speech, occurring in the *consonants*, should be clearly sounded for the purpose of distinct diction. The *r* should be artistically *rolled*; its sound should never be completely omitted.

Meticulous *pronunciation* is a vital factor to *speech* in singing. Each syllable should be spoken as a complete monosyllable word, thus: *pro nun ci a tion*, articulated smoothly.

## PROCEDURE

**BREATH CONTROL:** The key factor in the production of vocal *tone* is *breath control*, preventing the breath, as such, from escaping during voice. A breathy, or disintegrated, voice is incapable of artful performance in the execution of *pianissimo*, gradation of the *volume* and *portamento*, or gliding the voice.

Control of the breath, which is also control of the voice, may be attained by drawing, or slanting, the voice inward, or backward, in the throat, instead of projecting it directly outward into space. By this tangible means, the *vowels* are formed and contained high in the throat and all the outgoing breath is consumed in clear, breathless *tone*.

Diaphragmatic support, for power and stability of the voice, and opening of the mouth, for amplification of the voice, are thus made effective. The vocal organism is brought into adjustment favorable to its coordinated functioning, throughout, and artistic execution becomes a matter

(Continued on page 23)

Paul R. Gunnison teaches voice in Longmont, Colorado.

# A Proposal for a Stabilized Nonchord Tone Nomenclature

Tom Turner

SINCE any nomenclatural system presupposes a parallel system of classification, I shall begin by setting up such a classification, designed to meet the following requirements:

- 1) Exhaustiveness: ability to account for any conceivable occurrence, regardless of frequency.
- 2) Consistency: avoidance of cross-classification, (e.g., one excellent harmony book classifies all *accented* nonchord tones as *appoggiaturas*—that is, by accent—but classifies all others according to how they are entered and left).
- 3) Easy applicability, with as few fine distinctions and borderline cases as possible.

Once classified, nonchord tones must be given names with the following attributes, so far as this is possible.

- 1) A word already in wide or general use in the connection under consideration is to be preferred: "passing tone" for instance.
- 2) Simple English is better than coinages and exoticisms. "Neighboring Tone Approached by Skip" is English but hardly simple and manipulatable.
- 3) If possible, the English term should denote, in no more than one or two words, an essential and exclusive attribute of the formation it is applied to: "passing tone" also meets this requirement.
- 4) Words already in use with other or differently delimited meanings should be avoided or used with reluctant caution. "Appoggiatura" is the best case in

point: the retention of its eighteenth-century meaning forces the disruption of an otherwise consistent classification, as in the case cited above: when used to designate nonchord tones entered by leap and left by step, as in some present-day theory systems, and as proposed below, it differs from its eighteenth-century application, to the confusion of students.

- 5) It is a convenience if the initials of the various terms differ from one another, permitting their use as symbols in graphic analysis on the musical score. (An amusing misapplication of this practice occurred several years ago when a certain theory work, upon being translated from the German, retained the original apparatus of symbols that had been based upon the initials of the German forms of the terms, with graphically descriptive modifications. As a result, what had been a clear associational relationship of term and symbol in German became a grotesque mismating in the English version).

An examination of theory books for methods of classification shows that two distinct primary differentiations are used, one being *how* the nonchord tone is entered and left, the other being *when* it appears, that is, whether accented or not. Both of these attributes are relevant to the classification of the non-chord tone, but in any particular system only one should be chosen as the *primary* differentiation and so used throughout, the other being retained only as a *qualifying* differentiation. The mixing of them, as in most systems, gives

rise to cross-classifications and difficulty of application.

Let us provisionally choose accent as our primary differentiation; thus we could designate all accented nonchord tones as, say, *appoggiaturas*, and then, by applying the qualifying differentiations of manner of entrance and quitting, arrive at such subdivisions as *appoggiaturas* entered by step and left by step, entered by prolongation and left by step, and so on. That this method has never been followed throughout an entire system is probably due to the complexity and variability of its basic distinction: accent is not a single, easily isolated thing, but many different things interacting in many different ways. I need only mention pulse accent, harmonic accent, contour accent, intensity accent, duration accent, and dissonance accent to give some idea of the complexity of the matter. It therefore seems clear that accent must be relegated to a secondary—that is, qualifying—position in our system of classification, where any ambiguity that it causes will affect not the category of a nonchord tone, but merely one of its secondary attributes.

## Primary Differentiation

Turning, however, to the other means of primary differentiation, we find that it is very easy to set up and maintain distinctions with it. For instance, while there may be an argument about a tone's accent or lack of it, there can hardly be disagreement over whether or not it is entered and left by step. This double distinction has the further advantage of being already in general use, most systems erring only in their inconsistent application of it.

There are three main classes: non-

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chord tones left by step, nonchord tones left by leap, and nonchord tones left by prolongation. There are no other ways of moving from a nonchord tone. Since there are likewise no other ways to enter, each of the three main classes may be divided according to manner of entrance.

Now refer to the chart at the end of the article. The first and largest class is that whose members move to the next pitch by step. Of the two that are entered by step, one, the passing tone, has a name that combines to an unusual degree the virtues of common usage, simplicity, and descriptiveness. However, many theorists call it a passing tone only when it is unaccented, and an *appoggiatura*, or, in one case, neighboring tone, when accented. I have already given my reasons for opposing this cross-classification. For the other of these first two I have used "returning tone" rather than the more widely used but less specifically descriptive "neighboring tone" or "auxiliary tone." (Either of these could well be used to describe the whole class).

### The Appoggiatura

Entrance by step produces the *appoggiatura*. This is not an ideal term, being easily confused with the eighteenth-century ornament of the same name (which by the classification being proposed here would be either a suspension without tie or an accented passing, returning, or *appoggiatura* tone). However, since it would be inconsistent and confusing to change the whole system of classification at this point in order to

allow the term to conform to the eighteenth-century meaning, and since a careful search has so far failed to uncover a simple, descriptive English alternative, it has been tentatively retained. (A coinage from the Latin was unconvincing; "leaning tone" suggests downward resolution exclusively; "jumping tone" fails to make clear whether the tone is jumped to or from. Perhaps some of the readers of this article will have suggestions).

Besides the classical suspension, entrance by prolongation produces several related formations that are found in the music of most periods but are only rarely mentioned in theory books. They may either be classed as non-chordally prepared suspensions or separately classified as "prolonged passing tone", "prolonged returning tone", and "prolonger *appoggiatura*" according to the ways by which the tones of preparation are entered.

The members of the second main class move to the subsequent pitch by leap. In practice they are often hard to distinguish from those members of the first main class whose resolution by step has been delayed or interrupted as described in note 2 of the chart.

The escaped tone is often but not always anticipatory—see note 5 on the chart. In its commonest classical occurrence it is approached from below and left by a downward third, but approaches from above and greater leaps than a third are not unknown in many styles. Since its occurrence in an accented position might cause it to be heard as part of the chord, it is usually unaccented.

The free tone has difficulty maintaining its identity because it is so easily absorbed by the harmony. Chains of free tones frequently bring about incipient polyharmony.

Occasionally a suspension is found that lacks stepwise resolution. It belongs in this group of nonchord tones left by leap, but it is difficult either to find or invent a name for it, so it remains unnamed here. Its companions, the prolonged escaped tone and prolonged free tone, are easily named.

The remaining major division consists of nonchord tones resolved by prolongation, that is, passively. There is only one member, no distinction being made between entrance by step and entrance by leap. (Entrance by prolongation, by requiring the appearance of three chords, produces an organ point). As in suspensions, prolongation may be achieved by either repetition or unbroken continuation, the former being the more common. The anticipation is usually shorter than the prevailing rate of harmonic motion since it might otherwise assume chordal significance.

The system is now complete except for the gap noted. Subdivision is carried out to different extents in the various categories, but in this way only useful distinctions are maintained; this also follows the general practice. The requirements of consistency, exhaustiveness, easy applicability, flexibility, and simple, descriptive English terms seem to have been reasonably well satisfied. There is a minimum of novel elements and there are few possibilities for ambiguities in application.

(Continued on page 17)



George Anson, Howard B. Waltz, Ramona Kuemmich, and Carlos Moseley examine some contemporary piano music.



Opening Session. Left to right: Byrdie Danfelter, T. Smith McCorkle, Barrett Stout, Hazel D. Monfort, Victor Alessandro, Marjorie Walshall.



The University of Oklahoma Trio: Robert Gerle, violin; Keith Wallingford, piano; Gabriel Magyer, cello.

MTNA SOUTHWESTERN DIVISION CONVENTION SCENES—SAN ANTONIO, TEXAS, MARCH 3-6, 1954



IN our endeavor to cope with some of the present day situations and problems which the teacher of the art of piano-playing meets, we find the constructive choice of basic materials in piano literature of great importance. It can be a powerful, stimulating, and inspiring influence in the musical future of the pupil. It is one phase of teaching piano which has many ramifications and a disturbing effect on the well-being of the conscientious pedagogue. We do not offer these observations and practices as a panacea for the many riddles our various pupils offer, but as possibly some food for thought.

### Music Publishers

Over a period of years we have watched the music publishers with the help of various well-meaning persons interested in solving the problem of providing teaching material for piano study produce untold volumes of effective and ineffective scores. We have also noted how many teachers of piano-playing, especially those dealing with the elementary grades, have allowed the products of the music publishers to be their guide in the choice of materials for study. Where and when this situation obtains, the pupil, in our estimation, is not being properly schooled or given an opportunity to develop, due to the fact that someone, other than the teacher who is more or less acquainted with the student's musical potentialities, has determined what his musical fare shall be. We cannot think of anything more incongruous or detrimental to the development and nurturing of interest in the art of piano-playing than to ask the talented pupil to dine on the same fare offered to one with little or no talent.

Taking these observations into consideration we deduce and firmly believe that, after a pupil has been accepted and before any definite material for study is selected, a thorough evaluation of that individual's age, mental, musical, and physical abilities and properties, must be made. After such an evaluation has been made and findings pondered on, the teacher should, in our estimation, delve into his storehouse of music materials and come up with scores which will tend to develop the ear, eye, mind, hand, and music apprecia-

*Ralph Rauh teaches piano in Billings, Montana.*

## CONSTRUCTIVE CHOICE OF BASIC MATERIALS IN PIANO LITERATURE

RALPH RAUH

tion, as well as sustain and nurture any interest shown in the art of piano-playing. We cannot believe that Book III of some publisher is the correct answer to the problem as to what to assign the new pupil or any other pupil who has gone through Books I and II of said publisher. In other words, we believe that a conscientious teacher will thoroughly study the pupil entrusted to his or her tutelage, and will have some knowledge of the literature of the piano which is tremendous in scope as to difficulty and worth, and all-encompassing as to its appeal to the ear and its mood-stimulating potentialities. (Here, in an aside, we would like to decry and disparage the use of so-called piano literature in the earlier grades which is made up of simplified versions of well known pieces or orchestral works).

### More Considerations

If the teacher is entrusted with the training of the more advanced pupil from the junior high school level up, he will also find it necessary to take several other items into consideration before making any assignments. The degree of advancement attained by the pupil as well as the type of material used in the earlier schooling, and how well that has been done, will surely demand that a teacher ponder deeply before determining what musical fare will produce the best results and further a desire to play really well.

Now, how and what shall the tutor select for the pupil from the junior high school level up? Here we might pose a real and pertinent question by asking, can we determine just what the basic material for piano study from the junior high school up, must and shall be when we encounter so many types of pupils to work with who have so many interests dur-

ing these adolescent and formative years? If and when we determine just what the basic material for piano study *must* be during these years for *all pupils*, then we have, in my estimation, assumed the role of a dictator, and will have regimented one of the Arts. Just this situation obtains more or less when the embryo pianist and possible musician is subjected to so-called piano (revised, watered-down and adulterated scores) music volumes during their grade school study. Can we be told or even imagine just what will happen to the nervous systems of a teacher and pupil who has been "thoroughly educated" in grade school years with these many revised, simplified, and adulterated scores, when the teacher, perhaps a Bach enthusiast, assigns one of Bach's *Little Preludes*, an *Invention* or *Symphonie* or a choice morsel from the pen of Bach's contemporary, Pachelbel? Such a sudden change in the type and character of music generally results in numerous heartaches and many wearisome months of discouraging efforts for both teacher and student. We again conclude that the teacher must know the pupil well, what he has done, how long it has taken him to do it, how well he has done it, plus piano literature before making any far-reaching assignments. It will also prove highly valuable to both teacher and pupil to ascertain whether the ability to play the piano is a goal to be arrived at and used eventually as a vocation or an avocation. When we have finally determined what the findings, resulting from these various endeavors which we might term exploratory measures, mean, then we will probably more easily and wisely assist the pupil in attaining his goal.

We feel obligated, when a parent trusts us with the training of a young



hopeful, to do our utmost in furthering the parent's and possibly the pupil's ambition, and this training of the young hopeful in the art of piano-playing resolves into the following basic elements:

It means endeavoring to focus the attention of the pupil by eye to the printed page so he will *understand* what it is trying to picture in tone, combination of tones and rhythm.

It means urging the pupil to strive for a technic which will permit him to cope with whatever difficulties the composer's work might offer, whether they have to do with tone color, rhythm, tempo, acoustics, fingering, pedaling, muscular control, *et cetera*.

It means creating an interest on the part of the pupil so he will want to become acquainted with the conditions which prevailed when a score being studied was composed.

Finally, but not the least, it means training and attracting the young pianist's ear so it will learn to compare what the printed page suggests with what is produced, and to become so engrossed in a performance that the listener's attention will be demanded and commanded.

Obviously it will require these accomplishments to interpret successfully and interestingly a composition by Bach, Beethoven, Brahms or a score from the pen of a modern or ultra-modern composer, and less when performing a "pretty tune" by a less able and inspired composer. It would also seem obvious that, if the goal of the pupil is merely to play these "pretty tunes," then the teacher may relax a little and not endeavor to make a concert artist of every and all persons entering his studio.

There are a number of schools of thought which have to do with the best method and means for arriving at a desired result. One believes that the repetitious practice of trills, scales and arpeggios will provide the needed finger dexterity and ear training to negotiate successfully the pages of a composition. We have noted on numerous occasions that pupils so trained very often play a scale or arpeggio as such successfully but fail to do so in a composition they have elected to perform. Could this failure be due to the fact that the pupil has adopted the editor's fingering which is at variance with conventional fingering? We have never been able to understand why scales and arpeggios should be practiced over a period of years, and then be governed by a fingering as set up by an editor in a piece which is not in agreement with the one learned. We have but to peruse the pages of a lot of piano literature to prove this statement and assertion.

### Digital Perfection

Another school believes that digital perfection can be reached by purchasing a score which advises the pupil to practice such and such a pattern so many times a day. We can not and do not agree with such a practice as we have known pupils who have read a book or the newspaper at the same time. Why not devise an exercise, if such is needed, out of a troublesome passage and devote some time to its repetition?

Another discards these practices entirely and resorts to all manner of studies and etudes which often prove

to be of very little practical value unless they have been especially selected to assist in the solution of some problem encountered in correcting some fault and weakness, whether it be musical or technical, or when assigned more or less as a new adventure in reading each week.

Then there is the school which believes that the literature for the piano is so all-encompassing that pupils can reach a very high level of accomplishment by the judicious selecting of meritorious compositions for study and, incidentally, for far greater enjoyment.

In this age, when everybody and especially the pupils we have to deal with from the junior high school level are notoriously busy with little time for practice, we are more or less in sympathy with and endorse this latter procedure. The use of purposefully selected pieces, well worked out as to their musical import and technical demands, will certainly prove physically, psychologically, and musically correct, and cannot but be a potent help in creating a love of and a respect for the tonal art. We believe it is the teacher's job to select the music to be studied by the pupil. The teacher must not be influenced too much in his choice by the expressed desire of the pupil, whose ability is perhaps still musically and technically rather limited.

We are of the opinion that the careful study of a sonatina or sonata movement will tend to develop finger dexterity, enhance aural ability for diatonic clarity, a respect for rhythm, phrasing, an appreciation of

(Continued on page 23)



Contemporary American music for two pianos.



University of Illinois Percussion Ensemble, Paul Price, Conductor.



Junior Piano, Frank Friedrich, presiding.

Photos by State Photographic

MTNA EAST CENTRAL DIVISION CONVENTION SCENES, DETROIT, MICHIGAN, FEBRUARY 15-18, 1954

# STUDENT NEWS

## PREPARE NOW FOR A TEACHING CAREER IN MUSIC

Charles A. Lutton, Director  
Lutton Music Personnel Service  
(Part Two)

**A**RE you preparing for a teaching career? Here are some of the basic qualifications demanded of the person who wishes to teach in a college, university, or conservatory of music in this country:

### PIANO

Preferably the Master's degree. There are a few opportunities in some cases for one with the Bachelor's degree to obtain a Teaching Fellowship whereby one can teach and work on a Master's degree at the same time. While piano will take up most of the teaching load, one might expect some combination with Theory, Appreciation, History, etc., as well. Performance will be a determining factor on the position and salary one may obtain. Knowledge of repertoire, ability to give recitals—not just one—but several, given reasonable time to prepare. Experience in the long run will also determine the type of position one can look forward to.

### VOICE

Preferably the Master's degree. Same opportunities for Teaching Fellowship for those with the Bachelor's degree, but such opportunities will be fewer than those in the field of piano, as most students are required to attain some proficiency in piano, but not all are required to study Voice in pursuit of their Degree in Music. Performance and knowledge of repertoire—German, French, Italian, along with the English, is a prerequisite. Performing ability of the standard oratorios being presented today is most desirous. Ability to give recitals and to appear in public are usually required. Experience plays its part in what one may expect in the way of rank and salary.

### VIOLIN, CELLO, STRINGS

Preferably the Master's degree. In many cases, the school would prefer someone who has had some symphony orchestra experience. Also, a violinist should have some conducting ability and experience, as he will quite often be asked to direct an orchestra, or smaller ensembles. Sometimes this person is asked to perform in a student orchestra, and more often to participate in a College String Quartet made up of faculty members. Performing ability again is a major factor, plus ability to give recitals, and appear in public.

### THEORY, COMPOSITION

Master's degree, and possibly a Ph.D. for full time Theory and Composition positions. Along with that, administrators are interested in what compositions you have had performed and/or published. You should have a performing medium along with the other ability to create music. If this medium is not piano, you should have some ability on the piano, though not necessarily be a concert performer.

### ORGAN

Preferably the Master's degree. Many organ positions in schools of music will include certain courses in Church Music, and you should be prepared in this phase as well as "pure" organ. Ability to perform, and adaptability to most common makes of organs, as well as a teaching knowledge and some ability on the electronic organs of today are essential.

### MUSICOLOGY

Preferably the Ph. D. in Musicology.

Along with this, the person should have a performing medium. Most schools today are not interested in any musicologist who is not himself a performing musician. The field of one's performance may vary; however, piano is probably the most sought after in connection with musicology. In reality, it may be any field of performance in music, depending upon the need of the particular school that might be looking for a musicologist.

### MUSIC EDUCATION

Preferably the Master's degree. In most cases, a background of actual experience in the public schools. Performing ability on one instrument with proficiency and knowledge of all instruments especially within a "class" of instruments. If a trumpet performer, you should have a teaching knowledge and some playing ability on all the brass instruments. If a clarinet performer, a knowledge of all reeds, single and double. A string player should be a performer on one, and have a basic knowledge of the others. Voice people should be good performers, as well as having had teaching experience in public schools from the grades on up through high school. They will teach some private voice, class voice, and Public School Music Methods, Choral Conducting, etc.

When we say "preferably" the Master's degree as a basic requirement for most of these positions, this will be true in probably over 90% of the cases at the collegiate level.

Exceptions depend largely upon the available supply of and demand for teachers. In rare cases, an outstanding individual on his own merits can find placement at the college level without the Masters degree.

In most cases one progresses from one school to another much the same as a big league player reaches the majors. By and large, most big league players started out in the minor

(Continued on page 15)

# FROM THE STATE ORGANIZATIONS

## ALABAMA

by Esther Rennick

A most successful one-day Materials Clinic Work-Shop was held by the Alabama MTA on March 25th in Birmingham at the Seals Piano Company. More than one hundred teachers from over the state attended and gave enthusiastic backing to the plans to offer this clinic every March.

One of the outstanding features of the program was the appearance of the Decatur Piano Ensemble under the direction of Mrs. Carlyle Stehman. Personnel of the group includes Mesdames E. Y. Berry, Walter C. Carter, W. E. Curry, Ray Frederick, Roy Hendrix, Reneau Carrell, Doyle Taylor and W. K. Wilder.

Two of the afternoon hours were devoted to a Piano Student Clinic, under the direction of Dr. Dorsey Whittington, President of the Birmingham Conservatory and Head of the Piano Division of Interlochen Music Camp. John Hubert Liverman, Acting Head of the Music Department at Alabama Polytechnic Institute discussed the Certification Plan that is now being developed by the MTNA Committee on Certification. Sam Batt Owens, noted organist, gave a demonstration of "Organ Repertoire"; George Huntington, U. S. Army Retired, and Band Director of Escambia County High School discussed "The Piano Teacher-Band

Master Relationship." Walter S. Collins, Director of choral music at A.P.I. was in charge of the vocal session, speaking on "Neglected Choral Literature."

At the business session Mrs. Eleanor Abercrombie of Birmingham, was elected President and Mrs. Felix Gunter of Jasper, was elected Second Vice-President, both to take office in August, the Executive Board having voted to elect new officers in alternate years so there never would be a complete change of officers at any one time.

Twelve scholarships have been established for the summer music camp at A.P.I., and plans are being made to establish a \$250 scholarship shortly.

A beautifully produced AMTA Yearbook has recently been issued, being still another evidence of the tremendous progress made by this young state association, in the short time it has been in existence, and being a promise of even more service to members in the future.



Dr. Dorsey Whittington, Piano Clinician for the Materials Clinic held in Birmingham, March 25th by the Alabama Music Teachers Association.

## ARKANSAS

by Ashley R. Coffman

The Arkansas MTA convened at the Albert Pike Hotel in Little Rock on Friday and Saturday, the sixth and seventh of November. This meeting proved to be an inspiration for nearly two-hundred music teachers who attended. The President of the Association, Miss Evelyn Bowden, and the program chairman, Dr. Bruce Benward, prepared an agenda which was most interesting.

Carolyn Rhodes, pianist, and recipient of the 1953 Tovey Scholarship Award, was presented in a short recital on the afternoon program. Others making an appearance on that afternoon were Mr. and Mrs. Arthur A. Harris of the Arkansas A and M College staff, Dr. Duane H. Haskell, Vice-President of MTNA and Head of the Department of Fine Arts of Arkansas State College, Dr. Marcelline Giroir, and Dr. Irl Allison.

Following the banquet, the association adjourned to the East Side Junior High School to hear an all-Beethoven program presented by the University Symphony Orchestra under the direction of Dr. Marx J. Pales.

Saturday was given over to the regular business sessions and a Workshop in Interpretation and Repertoire for Piano Teachers by Charles Haubiel from New York.

In conjunction with the meeting,



the College Music Teachers Association met with Dr. Ashley R. Coffman of Hendrix College serving as President. Over forty of the one hundred college music instructors of the state were in attendance. A workshop to consider standardizing of the curriculums offered in the various colleges was scheduled for the 13th of February at Harding College, in Searcy.



by Howard Wilson

Congratulations are in order for the newly-organized Fort Myers Music Teachers Association. It has made a good start and interest is greater than had been expected. The new chapter has adopted a constitution and by-laws. Active dues are \$5.00, inclusive of State and National; Associate dues are \$3.00. The members are advertising their accomplishment by placing in the several local music stores an MTA register containing names and addresses of teachers and the instruments they teach. Officers are Mrs. John D. Lynn, President; Mrs. Robert Gordon, Vice-President; Mrs. C. W. Bendigo, Corresponding Secretary; Mrs. Horace Rhodes, Treasurer. Other charter members are Mrs.

Newell D. White, Mrs. Paul Summey, Mrs. Charles Wyland, Mrs. Evelyn Horner, Mr. Donnie Durrence, and Mr. Harold Moreland.

Newly elected officers of the Central Florida MTA (Orlando, Winter Park and neighboring towns) are: Dr. Helen Moore, Rollins College, Winter Park, President; James Wolfe, Orlando, Vice-President; and Iris Krupfer, Orlando, Secretary-Treasurer. Those on the new advisory board include Iris Engle of Orlando, Mary Jarman-Nelson of Rollins College, Manly Duckworth of Orlando, and Thomas A. Remington, also of Orlando.



by Dora Gosso

An overflow audience attended the midwinter program of the Minnesota Music Teachers Association meeting, held this year in the auditorium of Augsburg College in Minneapolis. This program has come to be an important event in the activities of Minnesota MTA, bringing leading figures in the world of music for lectures, concerts, and informal discus-

sion. This year, on January 17, Antal Dorati, the Repertory String Quartet, and the Augsburg College Choir under the direction of Leland Sateren presented a program featuring three phases of the musical life of the teachers of Minnesota—that of teaching, of instrumental performance, and of choral work. The program, presided over by Mrs. Dora Gosso, President of Minnesota MTA, was enthusiastically received by the more than capacity audience present. Following the lecture-concert, an informal coffee hour was held for all members and friends of the Minnesota Association.



Top: Coffee Hour. Left to right: John Thut, Mrs. Sarah Budge, Mrs. Dora Gosso, Mrs. John Thut. Lower: Leland Sateran, Antal Dorati, Conductor of the Minneapolis Symphony Orchestra, Mrs. Dora Gosso, President of the Minnesota Music Teacher's Association.

FLORIDA STATE MUSIC TEACHERS ASSOCIATION CONVENTION, NOVEMBER 1953.  
FLORIDA STATE UNIVERSITY, TALLAHASSEE, FLORIDA



Hans Barth gives a recital on his quarter-tone piano.



Edward Kilyeni, concert pianist, conducting a master lesson.



Mack Harrell, Metropolitan Opera baritone, conducts a master lesson.



The preliminary contest in voice, piano, and violin, held annually in Minnesota, was held throughout the seven districts of the state during the week March 20-27. An increasing interest in this contest has brought about a larger number of entries every year, and consequently has brought about a more stringent standard for the contestants of all ages and in all the three fields. This year promises to show the largest registration in the history of the organization.

A new feature of the Minnesota organization is the creation of a Composition Department, headed by Earl George of the University of Minnesota Department of Composition. Plans call for performances of contemporary works of interest and worth by local composers, and encouragement in the field of composition for the young composers of the state.



by Helen LaVelle

Montana MTA, within the past few weeks, has acquired three new chairmen who will work in conjunction with Divisional and National Chairmen to bring about a closer unity between our State and National Associations. Our new Membership Chairman is Mrs. Aleda Joffe, Box 96, Yellowstone National Park. In charge of the Junior Piano division is Mrs. Leona Marvin, 737 Keith, Missoula. At the head of the Theory and Composition Section is Mr. Paul Abel, of Montana State University, Missoula.

We appreciate the willingness these people have shown in working with the National officers to bring about a well-planned State, Divisional and National program.

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by Shirley Jarrett

The private music teachers of the Central Chapter of New Mexico Music Teachers Association were hosts to the public school music teachers at a coffee and forum held recently at Albuquerque.

The topic for the forum was "How can we bring about maximum cooperation among the various fields of music teaching?"

Points of view were presented by Mrs. Virginia La Pine, music supervisor in the Albuquerque public school system, speaking for the public school music teachers; and Mr. Charles Brown for the private teachers; with Mrs. Gwendolyn Dawson, local Chapter President, presiding.

Pictured below from left to right are: Mrs. Virginia La Pine, Mr. Charles Brown, and Mrs. Gwendolyn Dawson.



## PLEASE NOTE

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## East Central Division

ILLINOIS INDIANA MICHIGAN  
MINNESOTA OHIO WISCONSIN

The first biennial convention of the East Central Division of the Music Teachers National Association, comprised of the states of Illinois, Indiana, Michigan, Minnesota, Ohio, and Wisconsin, was held in Detroit, Michigan, February 15-18, 1954, with the Hotel Statler as convention headquarters.

Mr. LaVahn Maesch, then President of the East Central Division of the Music Teachers National Association, along with local chairman Gerre Wood Bowers and her committee, made this convention a memorable one in every way. The performance of unusual music was stressed making it possible for all convention goers to receive the inspiration that can be received only through hearing great music capably performed.

By means of sectional meetings all fields from American Music to Voice including Music in Therapy, Music in Colleges, Piano, Strings, Musicology, Church Music, Certification, and Theory-Composition were adequately surveyed.

The American String Teachers Association held its national convention for 1954 with the Music Teachers National Association East Central Division convention through the medium of coordinated sessions thus bringing further enrichment to members of both Associations.

The wealth of fine performers and performances makes it impossible to cite only one program as a feature of the convention. For the complete program with names of all performers and speakers please refer to the January-February 1954 issue of **AMERICAN MUSIC TEACHER**.

Newly elected officers for the East Central Division of the Music Teachers National Association are: President, Lee G. Blazer, Greenfield, Indiana; First Vice-President, Robert A. Warner, Charleston, Illinois; Second Vice-President, Gerre Wood Bowers, Detroit, Michigan; Secretary, Raymond Gerkowski, Flint, Michigan; Treasurer, Clara Loudenslager, Toledo, Ohio.

The 1956 convention will be held in Indianapolis, February 11-14, with headquarters at the Claypool Hotel.

## West Central Division

IOWA  
MISSOURI

KANSAS  
NEBRASKA

by Jeannette Cass

THE First Biennial Convention of the West Central Division of MTNA was held in Omaha, Nebraska, February 24-26, 1954, at the Fontenelle Hotel. Mr. Franklin B. Launer, Acting President of the West Central Division of MTNA, called the General Session to order at 10:00 A.M. in the Ball Room and, after the singing of National Anthem, the Honorable Glenn Cunningham, Mayor of Omaha, very graciously welcomed the delegates to the convention and handed over the key to the city to Mr. Launer.

Mr. Paul Friess, who is the Local Chairman for the MTNA Convention in St. Louis, Missouri, in 1955, urged all members to reserve this date on their calendars so that they might be present at that meeting. Greetings were given by the State Presidents of the West Central Division followed by the response given by Dr. Paul Beckhelm, member of the Divisional Executive Committee.

Introduction was given to Dr. James B. Peterson, Local Chairman, and Vice-President of the West Central Division, who in turn welcomed the members of this division attending the meeting. A great deal of praise should be given to Dr. Peterson and his local committee for the wonderful manner in which the convention was handled in Omaha. Although Mr. Launer did not have too much time to organize the program for the convention, since he was chosen as acting president at a late date, it was definitely felt by all in attendance that the program was certainly one of great benefit and enjoyment to all those who attended the sessions and in no way suffered because of the lack of time Mr. Launer had for preparing the program. Certainly he needs a great deal of praise given him for a job well done as was evidenced by his election as the President of the West Central Division for the next two years.

Celebrating the Centennial of the Steinway Piano Company, and honoring the music teachers attending the convention, the Schmoller and Mueller Music Company in Omaha presented Mr. Willard MacGregor, concert pianist of New York City, in a

program of Beethoven, Schubert, Ravel, Karel, Ganz, Liszt, Stravinsky and Ives compositions. The pianist exhibited a keen appreciation of the style of each composer and coupled this with a competent technic and a warm and beautiful tone. After the recital the convention delegates were guests of the Schmoller and Mueller Piano Company at a reception in the hotel ballroom for the New York artist.

Additional performing artists who so generously contributed to the success of the three-day convention included Andrew White, baritone; Stuart Canin, violinist; John Kessler, pianist; John Simms, pianist; George Leedham, violinist; Mildred Slocum, soprano; Shirley Shafer, pianist; Wiktor Labunski, pianist; The University of Omaha Chorus, Richard Brewer, conductor; the Boys Town Choir, the Reverend Francis Schmitt, director; and the Fine Arts String Quartette from the University of Nebraska.

At the University of Omaha, Thursday evening, February 24th, the formal banquet was held. Rudolph Ganz, President of Chicago Musical College, was the principal speaker. His address "Teaching of Music in Our USA" gave a survey of the accomplishments in the profession since the turn of the century, and gave the teachers of today a challenge to make a better musical U.S.A. in the future.

At the closing meeting of the Executive Committee on Friday, February 26th, the following were elected officers of the West Central Division:

President—Franklin B. Launer, Christian College, Columbia, Missouri.

Vice-President—James B. Peterson, University of Omaha, Omaha, Nebraska.

Secretary-Treasurer — Jeannette Cass, University of Kansas, Lawrence, Kansas.

Newly-elected Executive Committee members:

Frank Jordan, Drake University, Des Moines, Iowa.

Paul Beckhelm, Cornell College, Mt. Vernon, Iowa.

Tom V. Ritchie, Midland College, Fremont, Nebraska.

Everett Fetter, Washburn University, Topeka, Kansas.

Leigh Gerdine, Washington University, St. Louis, Mo.

Usher Abell, University of South Dakota, Vermillion, S. D.

Remaining members are the present state presidents of the West Central Division:

Fred Mayer, Friends University, Wichita, Kansas.

Sven Lekberg, Simpson College, Indianola, Iowa.

Hardin Van Deursen, University of Kansas City, Kansas City, Mo.

James B. Peterson, University of Omaha, Omaha, Nebraska.

## Southwestern Division

ARKANSAS COLORADO  
NEW MEXICO OKLAHOMA  
TEXAS

by Joe Ann Godown

ONE MUSIC provided the theme for the Southwestern Division of MTNA at its second biennial convention in San Antonio, Texas, March 3-6, 1954.

"There is but ONE MUSIC, be it instrumental, vocal, symphonic, or choral, in the public schools, colleges, conservatories, private studios, or universities," wrote Hazel D. Monfort in her president's message for the official convention program, and this idea formed the basis for the outstanding convention sessions.

Each field of music was represented, and with such top ranking artists as Sylvia Zarembo, Stefan Bardas, Marilyn Mason, Josephine Antoine, the University of Texas string quartet, the University of Oklahoma trio, and others generously contributing, the program was of excellent quality. Informative speakers and active participation in forums and panels balanced the sessions and rounded out the convention fare.

Conveniently located in San Antonio's Gunter Hotel, the program stressed general sessions rather than individual sectional meetings convening at the same hour, a welcome plan for convention-goers trying to decide what not to miss.

Original works by CANTO composers Paul A. Pisk, Harrison Kerr, Kent Kennan, and Bela Rozsa were featured in a contemporary music session. Congratulations went to Lemuel Childers, Vice-President of OMTA, for his original song composed especially for the convention, which cleverly combined strains of each of the five state songs into "CANTO — One Music." George

Anson compiled and distributed a listing of contemporary piano literature for children. Highlighting the banquet, Daniel Sternberg spoke significantly on the overall theme of "One Music."

A feature of the convention was the recital by students representing each of the Southwestern Division states. Carolyn Rhodes, pianist, Fayetteville, Arkansas; Carole Holmes, soprano, Albuquerque, New Mexico; Mary Ellen Burleson, pianist, Oklahoma City, Oklahoma; Ruth Demaree, pianist, Boulder, Colorado; and Marvin Freid, pianist, Dallas, Texas, were selected in state auditions to perform at the Saturday luncheon.

The National Office was represented by MTNA President Barrett Stout, Vice-President Virginia France and Executive Secretary S. Turner Jones.

Newly elected officers of the MTNA Southwestern Division are: President, Daniel Sternberg, Waco, Texas; Vice-President, Dr. Morton J. Keston, Albuquerque, New Mexico; Secretary, Miss Edwyl Redding, Gunnison, Colorado; Treasurer, Kenneth Osborne, Fayetteville, Arkansas.

To Dr. Hazel D. Monfort and her committees go a grateful "thank-you" for a job well done. It was an outstanding, excellent, and worthwhile convention.

## LUTTON

(Continued from page 10)

leagues, and with application, hard work, and practice, have attained the majors. It may seem unfair to liken the collegiate teaching field to the Big Leagues, but let's be practical. One shouldn't expect to join the faculty of a large, major institution in the better positions offered, with higher rank and salary without previous experience of a similar nature in a smaller school, where he has had the chance to prove himself and his abilities as a teacher. One seldom jumps directly from an instructorship in a smaller school to a Directorship in a major institution.

The various degrees necessary for consideration for a certain position are not necessarily a guarantee to a position, but merely the "key" with which these various doors of opportunity are opened. Thereafter, it depends largely upon the person, his performing ability, experience, musicianship, and his proven ability as a

"team" member.

One might ask, "What might I look forward to upon graduation in the way of teaching opportunities?"

We have conducted a survey over a period of years which shows the types and frequency of calls we receive for collegiate teaching positions:

Piano	26%
Voice	24%
Theory	5%
Strings (Violin-Cello)	13%
Organ	3%

Musicology	1%
Music Education	25%
Directorships	3%

More often than not, there will be other duties along with the major duty, such as teaching Appreciation, Theory, Music History, etc.

The above figures are general averages, and will vary from one year to the next. Certain types of openings tend to come in cycles. Then, too, these figures were based on more or less "normal" years, and cannot be expected to occur every year.

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## WALTZ

(Continued from page 3)

literature that has been written for one piano, four hands, and to lay aside the conviction that it is all of the *Poet and Peasant Overture* and *Under the Double Eagle* calibre. Nothing could be farther from the truth. The variety and scope of this literature offers the opportunity for discussions about appropriate styles which can be both enlightening and stimulating. For practical purposes you might begin with the little sonatas by Johann Christian Bach and then proceed to the sonatas of Mozart, the short pieces by Beethoven, the four volumes of both small and extended works by Schubert, the sonatas of Weber and Dussek, the works of Mendelssohn, the numerous pieces by Schumann, and the Brahms compositions. If you are especially curious you may be interested in Bizet's charming set of twelve pieces, *Children's Games*, Grieg's *Norwegian Dances, Opus 35*, York Bowen's *Suite No. 1*, the *Petite Suite* by Raoul Bardac, or Vincent d'Indy's *Seven Songs of the Soil*. Besides the *Petite Suite* and the *Six Antique Epigraphs* by Debussy, the *Dolly Suite* by Fauré,

and Ravel's *Mother Goose Suite*, there is a rather sizeable repertoire by the French contemporaries of these three composers. If you are interested in the moderns, you have a choice of Paul Hindemith, Francis Poulenc, Paul Ferroud, Claude Delvincourt, Kurt Hessenberg, Harald Genzmer, Constant Lambert, William Walton, and others. And do not be deceived into believing that these men wrote for this medium only in their more frivolous moments. Even the Poulenc *Sonata* which I consider to be a piece of sheer musical whoopee, has a rare dash and verve that insures its success as music of high good spirits. Some of the Mozart sonatas are far more interesting than many of the solo works, some of the best music Schubert wrote is found in the duet literature, the Brahms *Variations on a Theme by Schumann* has tremendous power and dignity, and the Hindemith *Sonata* is worthy of careful study and grows in significance with acquaintance.

Perhaps a word should be added in behalf of the many four-hand arrangements of symphonic works and chamber music. These arrangements are excellent material for sight reading practice, and they present a practical way for becoming acquainted with some very good music. May I

remind you that there are still hundreds of communities where record libraries are limited or non-existent, and where the people are forced to rely on a few radio programs and a season of some half dozen concerts. Duet playing can be a partial solution to that problem as well as a very pleasant way to spend an evening.

In summation, the duet medium is one which requires but a single instrument, and which, because it does not demand a virtuoso technique, offers to a large number of people the opportunity to fulfill a desire for the ensemble experience. It is a medium which offers a literature possessing the quality of chamber music, varied in style and idiom, and containing excellent music which perhaps sounds best in the small auditorium or in the home. It demands an unusual breadth of technical equipment, a precision in rhythmic concept, and a finesse in execution. It is a medium which encourages attention to musical details and demands the development of the ear, which requires attention to the common problems of balance, matching tone and touch, shaping of musical phrases, and of pedaling, and also to certain facets of these problems peculiar to the medium.

### Selected list of music for one piano, four hands

Akimenko, Th.	Six Pieces Ukrainiennes (Rouart, Lerolle)	Grieg	Norwegian Dances, Opus 35 (Peters)
Arnell, Richard	Sonatina, Opus 61 (Schott)	Heiden, Bernhard	Sonata (Associated)
Bach, C.P.E.	Sonatas (Peters)	Hessenberg, Kurt	Sonata, Opus 34, No. 1 (Schott)
Bardac, Raoul	Petite Suite (Durand)	Hindemith	Sonata (Schott)
Beethoven	Complete works (International)	d'Indy, Vincent	Sept chants de terroir (Rouart-Lerolle)
Bizet	Jeux d'enfants, Opus 22 (Durand)	Koechlin, Charles	Suite, Opus 19 (Durand)
Bowen, York	Suite No. 1 (Stainer and Bell)	Lambert, Constant	Trois pieces negres pour les touches blanches (Oxford)
Brahms	Suite No. 2 (Stainer and Bell)	Liviabella, Lina	Riderella Suite (Suvino-Zerboni)
	Liebeslieder Waltzes, Opus 52a (Breitkopf-Haertel)	Mendelssohn	Complete works (International)
	Neue Liebeslieder Waltzes, Opus 65a (Breitkopf-Haertel)	Mozart	Complete works (International)
	Variations on a theme by Schumann, Opus 23 (Peters)	Poulenc	Sonata (J. and W. Chester)
Burney, Charles	Waltzes, Opus 39 (International)	Ravel	Mother Goose Suite (Durand)
Debussy	Sonata (Schott)	Rawsthorne, Alan	The Creel Suite (Oxford)
	Petite Suite (Durand)	Riegger, Wallingford	The Cry (Peer International Corp)
	Six antique epigraphs (Durand)	Satie	Aperçus desagregables (E. Demets)
Delvincourt, Claude	Images pour les contes du temps passe (Alphonse Leduc)	Schubert	Trois morceaux en forme de poire (Rouart-Lerolle)
Durey, Louis	Deux pieces (Les editions de la Sirene)	Schumann	Complete works in four volumes (Peters)
Dussek	Sonata, Opus 48 (Heugel)		Children's Ball, Opus 130 (Litolf)
	Sonata, Opus 67 (Lemoine)		Pictures from the east, Opus 66 (Heritage)
Fauré	Dolly Suite, Opus 56 (Hamelle)		Pieces for old and young, Opus 85 (Litolf)
Ferroud, Paul	Serenade (Durand)	Shapero, Harold	Sonata (Affiliated Musicians, Inc.)
Genzmer, Harald	Erstes Spielbuch (Schott)	Walton, William	Three duets (Oxford)
	Zweites Spielbuch (Schott)	Weber	Six sonatas, Opus 13 (Litolf)



## TURNER

(Continued from page 7)

1. The nature of the distinction to be maintained between accented and unaccented tones is not of crucial importance; some theorists prefer to say that they are accented if they fall on a pulse or chord change, others make it purely relative to the tone of resolution. Neither way results in perfect conformity of the analysis to the aurally perceived effect, but, due to the subordinate place given to accent in this system, no serious consequences result from such uncertainties.

2. In the first major division of nonchord tones the stepwise motion away may be obscured by the intrusion of ornamental formations between the nonchord tone and its resolution tone; this has been universally noted in the case of the suspension but ignored in all other cases except the changing tone, which is a special, conventionally circumscribed instance of P, R, or, more exceptionally, Ap, whose resolution has been delayed by the insertion of an Ap before the resolution tone. In graphic analysis an arrow can be drawn leading from the symbol to the tone of resolution. The names "changing tone", "cambiata", etc., need not be dropped; they are still useful when applied to stylistically localized conventional figures.

3. Whether the prolongation of a tone is achieved by its repetition or by its unbroken continuation by tie, dot, or note value is disregarded here.

While being musically significant, as a matter of classification the difference is one of detail rather than a prime distinction.

4. Suspensions resolve up as well as down, subject to stylistic limitations. If it seems desirable, the upward resolution can be designated by an arrow: S ↑.

5. It is a general principle in music of most ages that a dissonance of any sort, chordal or nonchordal, that is subject to passive resolution may be left by leap instead. This is not the place to dwell upon the many apparent "exceptions" and "daring treatments" that are thus simply explained, but it should be pointed out that an anticipation so left is indistinguishable from many free and escaped tones. To attempt to dif-

ferentiate among these subtleties would serve no useful purpose, al-

though it can be done should it become desirable.

MODE OF ENTRANCE	NAME	SYMBOL	MODE OF QUITTING
Step .....	Passing Tone	(Stroke indicates accent; see note 1) P', P	Step (see note 2)
Leap .....	Returning Tone	R', R	
Prolongation .....	Appoggiatura	Ap', Ap	
(Tied or repeated; see note 3)	Suspension (prolonged chord tone)	S (see note 4)	
	Prolonged P, R, Ap (or classify them as dissonantly prepared suspensions)	P, R, Ap ~ ~ ~	
Step .....	Escaped Tone	E	Leap
Leap .....	Free Tone	F', F	
Prolongation .....	(There is no name for a conventionally prepared suspension that is leapt out of; coinage?)		
	Prolonged E, F (?)	E, F ~ ~ ~	
Step or Leap .....	Anticipation	An	Prolongation (see note 5)

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## SALTER

(Continued from page 1)

point, ten-thousandths of a cent. For ordinary measurements this table may be cut down to 6-place logs (in dropping decimals remember to increase by one the last decimal retained if the first of the dropped decimals is 5 or over), which will measure accurately to the second decimal place, hundredths of a cent. (Four place logs will not measure all intervals correctly in round numbers; for example, the interval 16/15 comes out 111 cents instead of 112, and 6/5 comes out 315 cents instead of 316).

### 10-PLACE SHORTCUT TABLE

$\log 2 = 0.30102999566$   
 $\log$  (12th root of 2) =  $1/12$   
 $(0.30102999566) = 0.025085832971$   
 =  $\log$  (100 cents) or (one tempered semitone).

Cents	Log.	Cents	Log.	Cents	Log.
100	.0250858330	10	.0025085833	1	.0002508583
200	.0501716659	20	.0050171666	2	.0005017167
300	.0752574989	30	.0075257499	3	.0007525750
400	.1003433319	40	.0100343322	4	.0010034333
500	.1254291649	50	.0125429165	5	.0012542916
600	.1505149978	60	.0150514998	6	.0015051499
700	.1756008308	70	.0175600831	7	.0017560083
800	.2006866638	80	.0200686664	8	.0020068666
900	.2257724967	90	.0225772497	9	.0022577250
1000	.2508583297	(These last three are not a part of the table but show the logarithmic equivalents of the remaining intervals of the tempered scale.)			
1100	.2759441627				
1200	.3010299957				

By adding one more zero after the decimal in the units column of the above table, we get tenths of cents, two zeros hundredths of cents, etc., and can carry an answer out in decimals until we run out of significant figures. In using the table to find the number of cents in a logarithmic remainder, write below the remainder the nearest logarithmic equivalent from the table which will go into it, subtract, and keep on repeating the process. Here, then, is the solution of the problem which we started out to solve—the precise measurement in cents of the Pythagorean comma: Logarithmic remainder for the Pythagorean comma:

		0.0058851381
20	cents	= .0050171666
		.0008679715
3	"	= .0007525750
		.0001153965
4	"	= .0001003433
		.0000150532
.06	"	= .0000150515
		.0000000017
.000006	"	= .0000000015

23.460006 cents

From this measure of 23.460006 cents for the Pythagorean comma we can be very sure that 23.4600 is correct to the ten-thousandth part of a cent, the millionth of a semitone; we can't be sure about the last two decimals to the millionth part of a cent because of the rounding off of the final digit as decimals are dropped—we *could* be sure if it were important enough to use 12—or 15—place logs but why worry about those last decimals?—a measure to the millionth part of a semitone is fine enough!

As a check on the accuracy of this measurement (and of this method of precise measurement) let us measure the Pythagorean fifth of 3/2 ratio, multiply its value by 12 (which will give us the value in cents of the interval CC-b $\sharp^4$ ), subtract 8400 cents for the seven octave interval CC-c $\flat$ , and see what value we get for the Pythagorean comma by this method:

### Accuracy Check

$\log (3/2) = \log 3 - \log 2 = 0.4771212547 - 0.3010299957 = 0.1760912590$ . Using the shortcut table as before, we find that this logarithmic remainder is equal to 701.955008 cents. (You may quickly and easily check this result). Again we can't be sure as to the last two decimals but we can be very certain that the fifth of 3/2 ratio measures 701.9550 cents and that this figure is correct to the millionth part of a semitone. Multiplying 701.9550 by 12 gives us 8423.4660 cents and subtracting 8400 cents leaves us 23.4600 cents for the value of the Pythagorean comma—exactly the same result as first obtained. If we divide the Pythagorean comma by 12, we get the amount which must be taken off each of the 12 fifths in order to make b $\sharp^4$  coincide with c $\flat$ , or the amount that must be subtracted from the Pythagorean fifth to make it a tempered fifth: 1/12th of 23.4600 cents is 1.95550 cents. Subtracting this amount from our obtained measure of 701.9550 cents for the Pythagorean fifth, we have a remainder of 700 cents as the value of the tempered fifth, which, of course, it is by definition of the cent—100 cents equal a tempered semitone and there are seven semitones in the perfect fifth.

For good measure here is a double check on the accuracy of this measurement: three times the Pythagorean third, C-E, gives us the in-

terval C-B $\sharp$ , and if we subtract the octave C-c from it, we have left the interval c-B $\sharp$ , the Pythagorean comma. To find the formula for the Pythagorean third, we note that the fourth fifth above C is e' (C-G-d-a-e'): but C-e' is two octaves and a third, so we subtract two octaves (C-c') which leaves c'-e', the Pythagorean third. In ratios C-e' is  $(3/2)^4$  and C-c' is  $(2/1)^2$ . The formula, then, for the Pythagorean third is  $(3/2)^4 \div (2/1)^2 = (3/2)^4 \times (1/2)^2 = 3^4/2^6$ .  $\log (3^4/2^6) = \log 3^4 - \log 2^6 = 4(0.4771212547) - 6(0.3010299957) = 1.9084850183 - 1.8061799742 = 0.1023050446 = 407.8200$  cents.

(Again you are invited to check the result by using the shortcut table). Three times 407.8200 cents is 1223.4600 cents, and subtracting 1200 cents for the octave leaves 23.4600 cents as the value of the Pythagorean comma.

### Conclusion

Having measured the Pythagorean comma three different ways and having obtained the same result each time, doubtless you are now convinced that its precise measure is 23.4600 cents. In round numbers this value must be 23 cents—it could not possibly be 24. How do the two authorities get 24 cents for the value of an interval that measures 23? By taking the round number value, 702 cents, for the fifth, multiplying it by 12, which gives 8424 cents, and then subtracting 8400 cents for the seven octave span, which leaves 24 cents. But there is no doubt that it is wrong to take an inexact value for the fifth and then multiply it by 12 thus compounding the initial error. A mathematician would not countenance such a slipshod measurement, and musicians, who used to be mathematicians in days of ancient Greece, should not be guilty of it either.

1. Curt Sachs, *Our Musical Heritage* (New York: Prentice-Hall, Inc., 1948), p. 17. Willi Apel, *Harvard Dictionary of Music* (Cambridge, Mass.: Harvard University Press, 1947), p. 66. The first printing of the *Harvard Dictionary of Music* in 1944 carried the correct value—23 cents.
2. In case you are curious, as the writer was, the answer, using 15-place logs, is 23.460010384.

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**EDITORIAL**

*(Continued from second cover)*

member unless that person is a mem-  
ber of his state association. In every  
sense of the word, MTNA actually  
grants to an affiliated state association  
a closed shop status insofar as mem-  
bership in the national association is  
concerned. The national association  
will accept members directly in un-  
affiliated states.

The division is a new concept of  
the responsibility of the national as-  
sociation to bring its program nearer  
to individual members. For example,  
were this not the year for divisional  
meetings, a national meeting would  
probably have been held in some  
fairly centrally located city—perhaps  
Detroit. Some people from the areas  
served by the other divisions could  
have travelled to Detroit but a far  
greater number could not have made  
the trip. It is for this larger num-  
ber that divisional meetings are de-  
signed. The division is conceived as  
an arm of the national association.  
Its officers are selected from the  
presidents and past-presidents of the  
state associations. In building its  
plans, it incurs no financial responsi-  
bility since a division in every sense  
of the word remains an actual opera-  
tion of the national association. Yet,  
through the freedom with which the  
officers of a division may make all  
decisions, the division becomes actu-  
ally and truly a joint project for  
those state associations of which it is  
comprised.

**Significant Reorganization**

There are many people who do not  
realize the significance of this new  
organizational idea in MTNA. There  
are many people who do not realize  
how great and dramatic is the change  
in MTNA policy and organizational  
procedure. The change is not merely  
a matter of a "new look" or "face  
lifting;" rather, it constitutes a thor-  
ough and drastic organic reorganiza-  
tion of the Association. It is only  
when one looks backward at the his-  
tory of MTNA, that the great change  
becomes apparent.

MTNA was by no means the first  
association of music teachers, but it  
has certainly proved to be the most  
durable. On last December 27th,  
the association completed 77 years of  
unbroken organization. Writing in

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the January-February, 1952, *AMERICAN MUSIC TEACHER*, William S. Mathis reviews some of the early history of the association:

"... a small group of musicians from various parts of the United States met in Delaware, Ohio, on the invitation of Theodore Presser. The members of the group had one common interest, that of improving music teaching. What would be accomplished at this meeting in the small, mid-western city before the turn of the century could not be foreseen. However, a meeting of sixty-two teachers including such dignitaries as George W. Chadwick, Calvin B. Cady, Karl Merz, William H. Dana, Fenelon B. Rice, and George F. Root, each concerned with the future of music in the United States, could not fail to make a mark on musical America."

It should be remembered, too, that Eben Tourjee was elected President. Tourjee was the distinguished founder of the New England Conservatory in 1867. It has long been fashionable to dismiss our early American musicians and teachers as of minor importance, but we now realize that we had some giants back in the late 19th Century who laid a foundation for America's present musical eminence. In his definitive book, *The History of Public School Music in the United States*, Edward Bailey Birge recognizes the founding

of MTNA as the most important evidence of musical progress during the period. Throughout his study, he calls continual attention to the fact that the determination to raise the level of music teaching originated within MTNA and not without MTNA. At the same time, he continually points out that it was the crusading of MTNA leaders which brought about the growth of music in so many public schools. Significantly, there was no separation of music teacher and school music teacher when MTNA was founded.

On the face of this historical review, it might be concluded that the founders of MTNA laid an enduring foundation upon which the Association might grow and that there has been continual growth and progress ever since, but such is not the case. Birge points out that MTNA gradually became representative of the "private teacher" and from many other sources it is easy to substantiate the assertion that the private teachers as a group either ignored or deprecated the potentialities of music in the public schools; thus was the unfortunate separation within the

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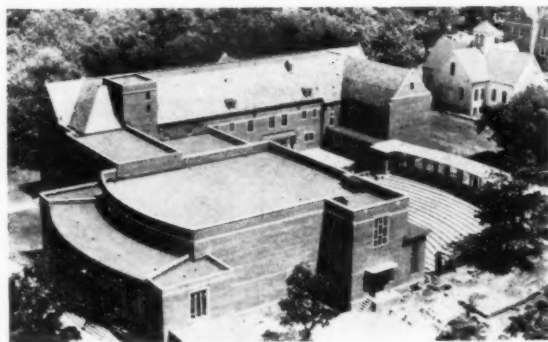
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ranks of music teachers in our country begun. Mathis also reminds us that MTNA had its weaknesses as well as its strengths in the following statement:

"What records are available give account of meetings at which students were exploited for the glorification of their teachers. Indeed, the meetings were little more than series of concerts connected by papers dealing with musical subjects, usually pedagogical in nature."

As the 20th Century developed, the Association eliminated many of the evident weaknesses. Yet, with the field completely free from organizational competition, MTNA seemingly did not increase its membership significantly. In other words, it had a monopoly on music teacher organizations, and still it did not grow in numbers. As late as 1915, less than two hundred people attended the annual meeting in Buffalo, New York. (James T. Quarles, Volume of Proceedings for 1944, p. 5).

Mathis points out that there are more than 100,000 private teachers in the United States but our MTNA membership roster indicates that at the present time only about 5% of these teachers belong to MTNA. Theodore Finney, our distinguished Editor of the *Volume of Proceedings*,

in the "Editors' Preface" in the 1950 Volume, remarks:

"The American Rose Society has 12,000 members (and wants 25,000), and it is supported on the basis largely of hobby interest. MTNA is a professional organization: not the bugs in your bushes, but the climate of your life work!"

This survey of MTNA history may well have left you with a rather confused impression. On the one hand, the record shows that MTNA has proved its durability; that MTNA was founded and has been sustained by a commendable idealism; and that it has been one of the major factors in the musical maturing of this country. At the same time, it has been plagued by petty weaknesses and, for some reason or other, music teachers have remained aloof and have not joined the Association in numbers commensurate with the actual size of the private teacher profession. How could this contradiction happen?

I have come to the conclusion that one factor was largely responsible for the slow growth in membership. From its very beginning, MTNA based its approach to organization upon individuals. Certainly this was a sound approach. But, along with this idea, a simple, organizational mistake occurred. The early leaders decided that not only individuals might belong to MTNA, but so could local or state organizations. And, if a local or state organization did join MTNA, only one organizational membership fee had to be paid. In other words,

a state association which might have two hundred members could become an affiliate by the payment of an organizational fee—but not one of the association's members had to become a member of MTNA! Some one of the early leaders, probably fearful of causing dissension, did not foresee the fatal result of such a policy and we have been having difficulty with the correction of this early policy ever since.

The MTNA Constitution, originally adopted in 1906 and revised in 1926, under Article II, Membership, Section 6, stated as follows:

"Any state music teachers association or any other musical group in the United States is eligible to *Organization Membership* upon payment of the regular annual dues of four dollars (\$4.00). In referring to such membership, these organizations should use the phrase, "Affiliated with the Music Teachers National Association." It is understood that each organization so affiliated is entitled to receive one copy of the *Proceedings*."

The above quoted excerpt was taken from the 1938 *Volume of Proceedings*. Earlier in the same Volume, under the report of the business meetings, there is reported considerable discussion of ways and means by which some kind of financial affiliation between state association members and the MTNA might be worked out so that a constantly increasing group of musicians would be joining the National Association or at least become interested in contributing to the financial needs of the National Association. The President's address, reported in the same publication, speaks with pride of the growing number of state affiliations. However, it is evident to us, as it was to the officers at that time, that, at this very period when the number of affiliations was increasing, the National Association was starving to death, figuratively and literally because of the small number of actual dues-paying members.

#### Democratic Organization

This old policy which plagued MTNA also provided a foundation for the growth of a myth which continues to plague MTNA. Many people seem to think that MTNA is some sort of super high-level, select group of music teachers who for some reason or other consider that it is their exclusive privilege to look

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down upon the individual music teacher and to tell this individual teacher what he or she should or should not do. In fact, this unhealthy idea seems to extend even into the larger units, the local and state organizations, and they too look upward toward the National Association as a sort of supreme authority. Let us dismiss this idea as sheer nonsense. MTNA is a voluntary association of music teachers. It is made up of individuals, and it is essentially interested in serving individuals. Its officers are not a group of ivory-tower dwellers, but simply music teachers like yourselves. Some of its officers serve in colleges and universities, and some are private teachers. But its national officers are not a self-perpetuating exclusive club. The fact is, as MTNA now exists, its entire foundation is based upon a confederation of vigorous, autonomous state associations, which, in turn, are groups of teachers like yourselves. To summarize: MTNA is a democratic organization which places its entire hope for its future upon the willingness of individual teachers to work together for the benefit of individual teachers and the improvement of music education in the United States. "Music education" as used here defines all music teaching as education in music. It is unfortunate that the loose use of the term has given it a meaning which defines music education as "education in music in the public schools." We are realizing as never before that all music teachers are music educators because actually they are all devoted to one common goal: the raising of America's musical literacy.

(Continued in next issue)

## GUNNISON

(Continued from page 5)

of musicianship.

**POSTURE:** Anatomically correct posture is a contributing factor in the control of the breath. When standing, draw to a full height. When sitting, draw to a full height from the hips, up. The shoulders should be squared, with the arms and hands completely relaxed. The hands may be occupied by holding some small object between them.

To keep the line of the voice straight in the throat, draw the neck

back and tilt the head slightly forward. Avoid being or appearing tense. Artful singing is characterized by ease of performance.

**BREATHING:** With each inhalation, lift the chest and draw in the small of the back. The two positions should thus be held during voice. Exhale at the end of each phrase and begin anew. Do not over-breathe but maintain a sense of respiratory balance at all times.

**SUMMARY OF BASIC PROCEDURE:** The basic procedure, constituting a breathing cycle, or phrase, may be summarized in functional order in the following schedule, which approximates the correct anatomical action of the voice. The schedule should be followed with studied care until it becomes automatic to the act of singing:

1. Assume Posture.
2. Inhale, lift and hold.
3. Sing *back* and *up*, as if holding the breath.
4. Exhale.

## RAUH

(Continued from page 9)

what a little pedal will do, and a knowledge of one of the classic forms. The various movements of the sonata form, wisely selected and interesting pieces, along with an occasional etude which will assist in overcoming a difficulty in their performance, all add up to an agreeable, interesting and authoritative performance, if conscientiously studied.

We endeavor when working with a pupil in this manner to draw his attention to passages which are essentially scales or arpeggios and stress the fact that there are conventional fingerings for them. If the fingerings given by the editor to not agree with the conventional ones, we focus the attention of the pupil on this fact and then to a fingering which will prove more convenient and in line with the topographical aspect of the passage. In other words, we, teacher and pupil, endeavor, by studying the topography of the keys to be used in a passage, to devise a fingering which will be more convenient and which will produce clarity and pureness of tone.

Some of the persons who come in contact with these lines will undoubtedly feel ill at ease, and disagree, and

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## GUILD NEWS

Irl Allison and Guy Maier will be speakers March 7 at San Antonio Music Co. The Austin Music Teachers Association (Mrs. J. H. Schlueter, Pres.) is giving a banquet March 20 in honor of Dr. and Mrs. Irl Allison on the occasion of the Silver Anniversary of the Founding of the Guild. Rudolph Ganz has become a member of the Guild. Clarence Adler will conduct a class March 17 at the Piano Teachers Forum in Buffalo. Luisa Stojowski is this month's speaker at New England Pianoforte Association in Boston.

Hans Barth will give summer courses in San Antonio, Scranton, and Mars Hill, N. C.

Helena Zurstadt's "Rehearsals for Listening" are bringing new subscribers to symphony orchestras. Dorothy White played to an audience of 6000 in San Antonio.

25,000 students are already enrolled for regular non-competitive Guild auditions this spring.

## NATIONAL GUILD of PIANO TEACHERS

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## NEWS FROM STUDENT

### CHAPTER NO. 5

The University of Arizona MTNA Student Chapter was organized in the fall of 1952 and since then has become a regular part of the University music program. Our major project so far was a program of American Music that we presented last spring. The performers were from the faculty and from our chapter. This first project was a tremendous success, and was attended by many more students than usually attend programs. An attractive poster did wonders for advertising our concert.

We have had lectures from music teachers from Tucson and from the faculty, the highlight being the appearance of Mr. James Anthony, our faculty advisor, who gave a class piano demonstration for our group. We believe that through these programs, lectures and demonstrations we will be better prepared to teach when we start out in life.

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wonder at the non-conformist attitude of the writer. Others might give the ideas expressed some thought, and then perhaps be inclined to agree that they might offer a way and a means to develop more and better musicians who use the piano as their means of expression. We have always believed that it is "Time to cross a bridge when we have arrived at it," and that the essential in crossing it is to know that it is a bridge and a means of carrying us from one thing to another and does not demand that we go over a lot of other similar contrivances before crossing on it.

### Music Teachers Association of California

The San Fernando Valley Branch of the Music Teachers Association of California has been having a very busy and stimulating season for both members and pupils. Something new this year is the monthly workshop, in preparation for the Spring Festival. Both pupils and teachers benefit greatly from these informal programs, first in added incentive, and also in constructive criticism offered through a panel of judges selected from among the members of the Branch, on a rotating basis. Sergei Tarnowsky, eminent pianist and pedagogue, is present at all workshops, and joins in the round table discussion and evaluation. The workshops have

been held alternately in the studios of Julie Lotze in Burbank, and Cora Upp in Van Nuys.

The following members meet twice monthly for a Master Class with Sergei Tarnowsky at Julie Lotze's studio: June Thompson, Ethel McBurney, Jeanine Grimshaw, Ellen Selby, Cora Upp, Julie Lotze, Lucille Bessolo, Louise Kleven Bandy, Dorothy Maginetti, and Deborah Greene. The first hour is taken up with teaching problems, in addition to such subjects as pedaling, tone production, etc. The second hour is devoted to criticism of individual performances of repertoire selected in advance. The class is open to non-members.

John Mokrejs is conducting a class in counterpoint under the California Plan, and Maurice Zam has a Master Piano Class at June Davison's studio in Burbank.

▲ ▲ ▲

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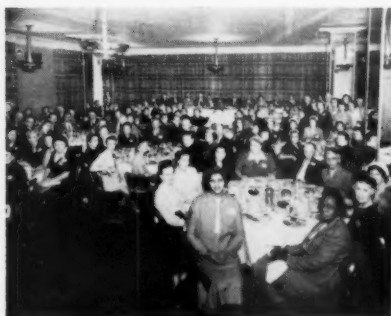
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MTNA EAST CENTRAL DIVISION CONVENTION SCENES—DETROIT, MICHIGAN, FEBRUARY 15-18, 1954



Michigan State Music Teachers Association luncheon.



Michigan Singers from the University of Michigan, Maynard Klein, Director.



Part of the exhibit area.



East Central Division Executive Committee meeting.



*Sometime After*, musical drama by R. H. Flood, C. S. B., and Gerre Wood Bowers, presented at formal banquet February 17th.

Detroit photos by State Photographic



Wayne University Choir, Harold Tallman, Director.

MTNA WEST CENTRAL DIVISION CONVENTION SCENES, OMAHA, NEBRASKA, FEBRUARY 24-26, 1954



Andrew White, baritone. Lenore Mudge Stull, accompanist.



A contingent of Catholic Sisters.



Friendships are renewed at the Registration Area.



Willard MacGregor, concert pianist, presented by Schmoller and Mueller.



One of many interesting, informative sessions.



Seated left to right, Divisional Executive Committee members: Tom V. Ritchie, James B. Peterson, Franklin B. Launer, Mabelle Holding Echols, Paul Beckhelm. Standing: National Vice President Duane H. Haskell, National President Barrett Stout, Executive Secretary S. Turner Jones.



Formal banquet at the University of Omaha, February 25th.



## CONVENTION CALENDAR

### STATE

Arizona	April, Thatcher
Delaware	May 19-20, Hotel DuPont, Wilmington
Oklahoma	June 6-7, A & M College, Stillwater
Oregon	June, Salem
Ohio	June 22-24, St. Francis Hotel, Canton
Montana	July, Montana State University, Missoula
Washington	August 11-13, College of Puget Sound, Tacoma
Alabama	August 16-18, Alabama College, Montevallo
Wisconsin	October, University of Wisconsin, Madison
New Mexico	October (first weekend), Las Cruces
Missouri	October 31, November 1-2, Springfield
Illinois	November 14-15, Conrad Hilton Hotel, Chicago
Tennessee	November 26-27. Site to be announced

### NATIONAL

February 13-16, 1955, Hotel Jefferson, St. Louis, Missouri

### EAST CENTRAL DIVISION

February 11-14, 1956, Claypool Hotel,  
Indianapolis, Indiana

MTNA SOUTHWESTERN DIVISION CONVENTION SCENES, SAN ANTONIO, TEXAS, MARCH 3-6, 1954



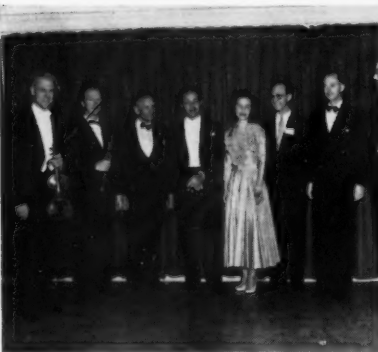
Houston Youth Symphony Orchestra, Howard F. Webb, Founder and Conductor.



Left to right: Hazel D. Monfort, then President of Southwestern Division; Virginia France, MTNA Vice President; S. Turner Jones, MTNA Executive Secretary; Stefan Bardas, concert pianist; Barrett Stout, MTNA President.



The formal Banquet, March 5, 1954.



Top: Performers in a concert of contemporary music. Left to right: Francis Jones, Joseph Blankenship, Paul A. Pisk, Bela Rozsa, Helen Richardson, Carlos Moseley, Kent Kennan, Lytle Powell.

Bottom: The University of Texas String Quartet: Angel Reyes, Eduardo Fiorelli, Phyllis Young, assisting cellist, Horace Britt, Albert Gillis, performers at the Formal Banquet.



Top: Josephine Antoine, Metropolitan Opera soprano, (right) explains a fine musical point to Hazel D. Monfort, and President Barrett Stout.



Bottom: The Concert Trio of Houston, Bill Palmer and Bill Hughes, accordions, plus Len Manno, bass, perform music by Bach, Mozart, Beethoven, and Debussy.



Top: Stefan Bardas, Artist in Residence, University of Tulsa, Oklahoma.



Bottom: A group of authorities discuss "Goals and Standards in Music Education in the CANTO States."